# THE F.O.G. MANDOLIN BANJO AND GUITAR JOURNAL

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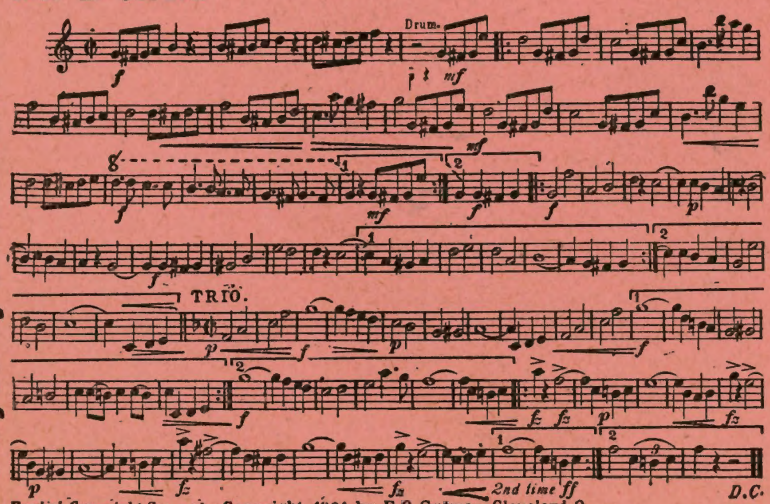


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# THE F.O.G.
## MANDOLIN BANJO AND GUITAR
# JOURNAL

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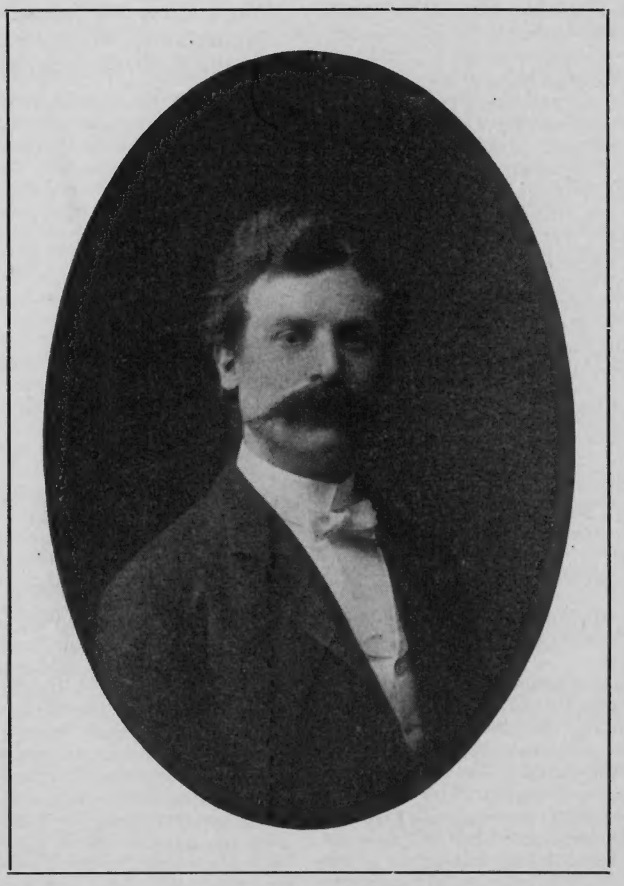

C. W. F. JANSEN, Chicago.

MR. WM. C. SHERMAN, of Midland, Ont., Can., whom we present in photo supplement form with this issue, is a young man of Canadian birth who has devoted nearly ten years of his best energy to the study and advancement of the mandolin, banjo and guitar. He entered the profession as a guitarist, and made a specialty of guitar solo work for several years. He comes from a musical family, and has a brother in Toronto who is also a teacher of these instruments. He is a mandolin pupil of W. Eugene Page, mandolin virtuoso, Chicago, and has studied the guitar and banjo under other excellent teachers of Toronto and Detroit.

Mr. Sherman's professional experience has been broad and extended. He has been director of a number of successful mandolin clubs and orchestras that have appeared in public to good advantage, and have won great applause and appreciation at every performance. He is a brilliant player on the mandolin, and has some very flattering press notices of his playing in public. His greatest success, however, lies in his rare ability as a painstaking, thorough, business-like and efficient teacher. He is thoroughly up to date in his methods and music, and has a large number of enthusiastic pupils on the mandolin, banjo and guitar, who feel satisfied that his methods and ability as an instructor are unexcelled.

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C. W. F. JANSEN, of Chicago, the eminent guitarist, whose likeness we present in this issue, can be classed as one of our foremost artists upon this instrument in America. By his persistent study and interpretations of the works of the masters of the guitar, he has in a great measure gained for the instrument the recognition which it rightfully merits.

Mr. Jansen is of Swedish parentage, born in Norway in 1868. At the age of eighteen, shortly before his coming to America, he heard a wealthy nobleman play the works of Zani de Ferranti, and he was so delighted and convinced of the possibilities of the guitar, that he was inspired to study the instrument. He never devoted less than four hours a day to practice, and even now, with his large class of pupils, he reserves time for his individual work. Among the great compositions which he plays may be mentioned: Fantasie Hongroise, Op. 65, J. K. Mertz; Overture Semiramide, M. Guiliani; Fete Villagroise, Rondo Caprice Op. 20, Pot Pourri, Op. 53, J. H. Hammel; Var. Russian Airs, Pettoletti; Rondo des Fees Capricieto, Zani de Ferranti, Opus. 103 String Quartette for Terz guitar, M. Guiliani; Six Sonatas for violin and guitar, N. Paganini.

Mr. Jansen's original compositions and etudes for the guitar are very popular and much used by teachers and students. He has in his possession some very rare and valuable manuscripts which are as yet unpublished. The Grand Duo for piano and guitar by Josephine Mertz and J. K. Mertz, is regarded by critics a most brilliant composition. He also has in MSS. the Souvenir De La Romana Esmeralda, by Ferranti, which further demonstrates that composers great poetic and technical talent. Ferranti is regarded by Mr. Jansen as the greatest of all great guitarists.

R. M. TYRRELL.

## The Grand Mandolin, Banjo and Guitar Concert given at Carnegie Hall, New York City.—A full, complete and critical report by R. M. Tyrrell, associate editor of the F. O. G. Journal.

A few years ago the writer was introduced to a lady, who in the course of conversation remarked that her son was "studying" to be a critic. This somewhat startling announcement brought forth a request for information as to the methods of study employed in acquiring the art. Part of the reply was as follows: "One must use certain expressions and phrases, you know; it is not absolutely necessary to possess a knowledge of that which you are criticizing, either in music, art or literature. You must know all the regular 'stock' phrases that are used in each, but as a matter of business say nice things as a rule." As this "system" of criticism does not appeal to me at all, I will have to follow a method of my own.

The long expected and much advertised "Grand Mandolin, Guitar and Banjo Concert" given by Mr. C. L. Partee took place on the evening of January 29th, in Carnegie Music Hall in New York City. The "Announcement" of its coming defined it as "The Greatest, Grandest, Biggest and Best Concert of its kind given"—at this point professional etiquette should have called a halt, but, alas, the hippodrome spirit was loose, the language of the Dime Museum "barker" of old follows—"in the history of the world. Its like was never heard before, and probably never will be again." Next follows an appeal to the commercial spirit by telling how much it cost.

As the Guild of Banjoists, Mandolinists and Guitarists held their "Third Annual Convention" on the same date, one would naturally expect that a big concert would be given by that body for its own advantage. Not so, however. The Secretary and Treasurer of the Guild gave the concert, and of course had the opportunity of holding it coincident with the Convention. A shrewd business move.

The announcement further dilates on the educational advantage afforded all who attend, teachers and professionals included. The programme, intended as a "souvenir," was sold at 25c. per copy. It was a booklet of forty odd pages, the outward cover bearing a somewhat commonplace design in blue and gold with three equidistant female figures, intended to be emblematic of the three instruments. Purchasers of two or more tickets were entitled to a free copy. Its "souvenir" feature consisted of a photograph in half tone of each of the artists taking part. The cost of this was apparently more than compensated for by some thirty pages of advertising matter from manufacturers, music dealers and the card of probably every member of the Guild. The price of a space of one inch was two dollars. Holders of advertising space should be entitled to as much circulation as possible. To limit this by a 25c. tax was hardly acting in good faith with them, and besides for the "greatest concert ever given in the history of the world" in high priced and classical Carnegie Hall, was, to put it mildly, in somewhat questionable taste. All the more so when we look at a price list ranging from $12.00 a box down to 75c. and 50c. which entitled one to a seat in the fourth balcony. However, the regular hall programme (not the souvenir) seemed to be in evidence everywhere.

Lofty pretensions naturally excite great expectations. The Boston Ideal Club, which the announcement tells us is "the greatest Banjo, Mandolin and Guitar Club in existence," gave the opening number. In view of this it is to be regretted that Mr. Lansing made such a poor selection for an overture, which is scarcely third class. It is not a conception, but an imitation. Suppe, Bouldien, Kreutzer, or Weber might have been represented in the opening number, when we consider that such an overture as "Zampa" is playable by two mandolins, guitar and cello. The work was well rendered, however, except that at times the melody was almost inaudible. The "Petite Fantasie," a gavotte like movement, was very effective, and made amends for the poverty of the overture.

The next number was a banjo solo by Miss Fannie Heinline. An arrangement of "Old Kentucky Home" by Farland was her first number. In a very short time we felt that Miss Heinline was an artist of rare ability, who possessed a thorough knowledge of her subject. Her tone was powerful, resonant and smooth. The minor conception of Foster's beautiful, sad melody was rendered with a pathos altogether unexpected on a banjo. The variation brought out her complete mastery of the entire instrument. The harmonic like effect in the upper register being especially noticeable. In her second number, "Perpetuum Mobile" Op. 24, by Weber, she displayed the utmost rapidity of execution possible on a banjo, and left the platform amidst a storm of applause. Miss Heinline is to be complimented on her rare good judgment in making her selections.

A guitar solo by Mr. Schettler followed. In an arrangement from "Ernani" by Mertz, that gentleman displayed great execution. In one or two spots his phrasing might have been improved, but on the whole he showed a great mastery of the instrument, some of his bass movements being noticeable for their clearness and power.

Mr. Lansing followed with a banjo solo. In his first number a Bolero by Moskowski he displayed powerful execution, but it was noticeably lacking in the finesse, delicacy, or touch which characterized the lady artist on the same instrument. The gentleman can hardly be complimented on his selection for his second number. It seemed somewhat out of place in Carnegie Hall. Our opinion, however, was not shared by the majority, who applauded his efforts in introducing "Bedelia" and other vaudeville ideals.

Signor Guiseppe Pettine, who followed, had selected DeBeriot's 1st Concerto as a mandolin solo. He displayed the most remarkable technical ability. His command of arpeggios and chords in the upper positions, where the mandolin has been accused of weakness, completely disproved that assertion. His execution and power was simply wonderful. Pettine is an artist whose dominant feature is great execution.

The Banjo Quintette was the sixth number. In the opening andante of the Operatic Potpouri, the soloist nullified the beautiful effect of his rallentendo and morendo by needless hurry. We would advise him to hear a good orchestra perform that andante maestosa from "Dichter and Bauer." The allegro from "Tell" was very creditably performed. The "Old Scotch Airs" were well played, the tremolo being noticeably fine.

Miss Hilda Hempel opened the second part with a Concerto Caprice by Munier. The opening prelude immediately gave promise of an artistic performance. She displayed a great amount of feeling in some of the passages, and a thorough conception of her entire subject. Her execution was marked by that deliberation, firmness and power which is the result of properly directed study.

In the banjo ensemble of The Boston Ideals, Haines' "Dixie Land" was remarkably well rendered. The trio stood out well.

And then we have the star, Mr. Valentine Abt. Tall, gentlemanly, collected and devoid of all mannerism, with the bearing of the true artist, which the Mendelssohn Concerto op. 64 is calculated to test every capability of. While other artists display their powers in surmounting difficulties, Mr. Abt's genius brings us in touch with, and interprets the very soul of the composition. Carl Rhein of the New York Philharmonic was fond of remarking, "It takes the true artist to play pianissimo." He should have heard Mr. Abt's wonderful decrescendo. In light and shade, power of expression, and delicacy of touch, he stands unrivalled. The allegro brought forth a most bewildering display of execution. When we consider that it requires a plectral movement for each individual note, we are at a loss for words to do the subject justice. Mr. Abt has reached the very acme of virtuosity.

Mr. Bacon displayed considerable ability and clean cut execution in his handling of the Concert Waltz and Polka.

And then the greatest guitarist of this, or we honestly believe any other country. We have seen the writings of the greatest masters, Sor, Legnani, Horetzky, Ferranti and Mertz, but nothing that this gifted artist could not encompass, as displayed by his remarkable rendition of, and brilliant execution in the Fantasie from Favorita, and the variations of Ascher's "Alice." He seemed

*Continued on Page 5.*

# THE F. O. G. MANDOLIN BANJO AND GUITAR JOURNAL

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## EDITORIAL.

J. DRURY REAVIS, of St. Johns, Mich., is the winner of the prize for naming the new gavotte by Gutman. We had many responses, and among them were many good names, and we were indeed sorry that we could not use more of them. The name which we decided on and selected is "Sweet Confidence."

## QUESTIONS AND ANSWERS.

In reply to Mr. A. L. Camp's questions in the last issue, we wish to say that we approve his idea in teaching the guitar.

THE concert season is now pretty well at its height We have received numerous programmes from teachers, giving large and successful concerts. Every teacher should aim to give at least one entertainment a year, as that is certainly very beneficial. Select good, not trashy music. Do not crowd your programme; a few well played numbers are better than a lot of poor ones. Do not crowd your players with music too difficult for them. The music they handle with ease at rehearsals will prove hard enough when they perform them before an audience. To engage a good soloist is proper if you can afford it, if not, have one of your pupils, as well as yourself, play a solo.

IN order to add many more members to The National Qualified Teachers' League, there must be a slight alteration in our code of regulations, which should be as follows:

The price of membership for either acting or honorary, must be reduced to $1.00 a year, payable in advance. This would be more beneficial to the League, and would result in more applicants. In return each good standing member shall receive a new diploma each year, and their name and address, stating the instruments the member teaches, shall be published in every issue of the official organ. Furthermore, the members should be furnished with advertising matter for distribution. All members are requested at once to cast their ballot to the above proposition, and send it to the treasurer. If carried by the majority, it will become part of our new code of regulations. The present members will be exempt from paying the $1.00 a year until three years from the date that the new code of regulations are adopted; therefore no one will be the loser. We would have had many times as many members, if our membership fee would have been in comparision of that of a similar organization. We trust that all members will see the beneficial part of this movement, and will vote for its adoption, so that The National Qualified Teachers' League will add many hundred of good teachers to its fold. Members that are not heard from are considered in favor of this movement. All votes must reach the treasurer by the 20th of March.

WITH this issue we give our 60 cent subscribers the beautiful Moorish Dance, 'Boabdilla' by R. M. Tyrrell. To those taking guitar music we give 'Valse Concerto,' by Gutman, as it was impossible for us to publish the new gavotte in time. This, however, will be given with the next issue. To those taking banjo solo music, we give 'Home, Sweet Home' varied, which certainly will please. With the next issue we give a double number, namely: 'Romance Waltz,' by Stoddard, a very pretty and medium difficult concert number. Following this we will give the beautiful new 'Valse Cissus,' by Hal Coffel. It is of medium difficulty and of the Spanish nature.

Subscribe for a good mandolin journal. Tell your pupils to do likewise. You receive the benefit of all in the end.

TO cause a little excitement among our subscribers, we have decided to add a guessing contest to the journal. To the *subscriber* that sends us the nearest guess, as to the amount of words used in the next journal under the heading of "Our Advertisers," we will give $3.00 in cash, to the second best guess $2.00 in cash. The matter under the heading of "Our Advertisers" will consist of small notices of each one of our advertisers, and will be composed of from 20 to 50 words for each. Any initial counts the same as a word. We will feature each winner's half tone in the columns of the journal. All guesses must reach our office not later than the 20th of March. Ample allowance will be given those that live further from us than others. In other words, should two correct answers be received on the same day, one from California, and the other from Missouri, we would award the prize to the California subscriber, as his letter was deposited in the mails before the other, likewise an allowance will be made to those that receive the journal later than others, on account of living a greater distance from the publishing office.

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(*Continued from Page 3.*)

to bring out every conceivable possibility of the instrument. His right hand work in melody and simultaneous accompaniment being especially fine. The power and tone of his large concert instrument being vibrant and full. His manner of holding the instrument coinciding with our opinion, as against the stiff banjo born method, advocated by some. Mr. William Foden is not only a virtuoso on his instrument, but a most accomplished musician, as displayed by his transcription of the beautiful sextette from "Lucia." He is not sufficiently known in the east, but genius and ability like his cannot "hide its light under a bushel" very long.

The Banjo Quintette closed the concert by a selection from Trovatore, and an inspiration of Eilenberg's well adapted to the banjo, and well executed.

The lower part of the house or parquet was comfortably filled. The boxes, both tiers, were noticeably empty. The dress circle was very generally patronized, and the balcony moderately so. It would have been an impossibility for a concert with such a collection of artists and stars to be anything but an artistic success. "Good wine needs no bush." A rough estimate of the receipts would place it at $1,700.00—a loss to the manager *if its cost was as stated?* "More than $3,000.00."

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A very unique and interesting concert was given at Waterbury, Conn., at Poli's Theatre, Thursday evening, Jan. 21st, by the Derwin Mandolin Orchestra, The Metropolitan Vocal Quartette, The Harmony Banjo Club, The Young Troubadours Mandolin Orchestra, David Williams, tenor soloist; Nelson W. Doyle, tenor soloist; H. H. Kennedy, bass soloist; Master Leo Bonacker, mandolin soloist, and J. J. Derwin, mandolin and banjo soloist, under the conduction and management of the eminent teacher, J. J. Derwin. Following we give the notice of the affair from the pages of the Waterbury Democrat:

J. J. DERWIN'S CONCERT.

An Artistic and Successful Programme by the Young Artist.

After years of study under the best masters, years in which his one ambition was to present to Waterbury under his own masterful hand an orchestra composed almost entirely of local talent, and that talent acquired from his careful and diligent instruction, J. J. Derwin, one of Waterbury's active sons, achieved that ambition in Poli's theater last evening. A splendid and appreciative audience greeted the young director last night and participated and enjoyed with him the success in every way of the Derwin Mandolin Orchestra, the Metropolitan Vocal Quartette of New York, the Harmony Banjo Club, the Young Troubadours Mandolin Orchestra, David Williams, tenor soloist, of New York; Nelson W. Doyle, tenor soloist, of New York; H. H. Kennedy, bass soloist, of New York; Master Leo Bonacker, mandolin soloist, and J. J. Derwin, mandolin and banjo soloist.

Truly it was an artistic and musical triumph in every way, and while the house was generously filled, such a treat deserved a theater with every seat occupied. There are no words of praise too extravagant to be bestowed on the young director and manager, for he accomplished that which would have made older artists hesitate to attempt, the almost faultless presentation of a recital by amateurs alone.

The Derwin Mandolin Orchestra opened the entertainment with a march, "Topliners," by Baum, and for an encore presented "Adieu, My Love," by Gutman. Encouraged by their young instructor, who faced them with his baton, and who assisted and guided them through all the difficult passages, those fifty or more young musicans attained a musical and artistic success immediately. "Almost perfection," were the expressions heard as the orchestra concluded their first numbers, and the applause was given as generously to Mr. Derwin as it was to his pupils. The same success attended each of the numbers. In the second part a march, "Isthmian," composed by Mr. Derwin especially and dedicated to Miss Edith Chase, was as excellently rendered as were the preceding numbers. For an encore another composition of the director, "A Stroll Through Cairo," an Oriental patrol, was a gem. This selection has been purchased by a Boston publishing house and will be used later to band and orchestra music. The entertainment was closed with two more selections by the orchestra, "Pepeeta" (Vals Espanol), by Hildreth, and "King of the Levee," by J. J. Derwin. Sweeter music has not been heard in Poli's theater, executed with every attention to technique.

The Metropolitan Quartette, of New York, was probably the best quartette that has been heard here in some years. Their selections were catchy and pleasing and elicited many encores. Each singer's voice harmonized with the other and the result was most enjoyable. "Breeze of the Night," "Lost Chord" and "Sally in Our Alley," with the many encores, kept the audience in a pleasant mood and longing always for more.

One of the gems of the evening was the man-

(*Continued on next page.*)

MR. GEORGE STANNARD, of Trenton, N. J., whose portrait we present in this issue, began the study of music at a very early age. After two years study on the piano, he discontinued and began the study of the banjo, and later studied the guitar and mandolin. In this he has had the services and assistance of many noted teachers, as well as in harmony. By close application and hard work he has won an enviable reputation as a soloist and teacher. He has been identified with the same schools ever since he began to teach, which is the best evidence of his ability and wearing quality. He has studied the public school system, and endeavors to conduct his music classes on the same graded plan. Since adopting class work together with his many private pupils, he is kept very busy during the school year, enabling him to turn pupils into the hands of older students, who have qualified and branched out as teachers.

Mr. Stannard has fitted many students for teaching, that are now doing creditable and successful work. Through the preparatory schools he has also equipped a large number of various college clubs. He is familiar with the methods and writings of the best authorities, and keeps in touch with their works. While kind and patient, he teaches right from the shoulder, driving the thought home in a clear and convincing manner. Believing in regularity, he has retired from solo concert work, in order that his whole time and attention may be given to his pupils uninterrupted.

Mr. Stannard does little or no teaching during the summer months (July and August), but rests in his "Shacks" along the Jersey coast, going to Trenton once or twice a week to look after his interests and mail trade. He is the publisher of Stannard's Preliminary Studies for Mandolin, Banjo, Guitar and Piano, as well as a large list of sheet music publications by prominent writers, and is constantly adding to his catalogue.

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### *The Derwin Concert.*

dolin solo, "Capriccio di Concerto," by Arienze, and played by Master Leo Bonacker. Difficult was the selection, but none too difficult for this youthful artist. It was played with a skill and execution that astonished even those who were familiar with the youth's ability. He certainly demonstrated that he was a master of his instrument and there should be many years of artistic success coming to this boy musician.

The banjo and piano trio by J. J. Derwin, Daniel Blansfield and Miss A. S. Byrne, "The Hurricane," a descriptive fantasie, composed by Mr. Derwin, was another pleasing number, performed with skill and cleverness.

The tenor solo, "Idol of My Heart," by Nelson W. Doyle, the bass solo, "Out on the Deep," by H. H. Kennedy, and the tenor solo, "Sadie," by David Williams, were all well rendered and called for deserved encores.

The Young Troubadours' Mandolin Orchestra had but one number in the programme, but that was another of the bright features of the evening. It was a serenade, "El Caballero," by Pomeroy, and played with the same success that attended the other parts of the programme.

The Harmony Banjo Club had another bright number, an overture, "Cupid's Realm," by Armstrong. It was sweetly and artistically performed.

Another of the pleasing gems of the evening was the work of Mr. Derwin himself on the mandolin, an instrument of which he is more than the master, for he executed his three numbers so well that the audience was sorry to see him quit the stage. "Romanza," by Lagatree, was composed and dedicated to Mr. Derwin, and played for the first time last night. This was followed by "The Flight of Time," and the concluding number by Mr. Derwin was "Morceau Brilliante." A mandolin has never spoken in this city as this young composer and director made it speak last night, and his own personal triumph vied with the general success of the whole programme.

The accompanists for the entertainment, who performed their work so well, were Miss A. S. Byrne and Miss Mayme Fleming.

The personnel of the Derwin Mandolin Orchestra was as follows: J. J. Derwin, conductor and manager; Miss A. S. Byrne, secretary.

Mandolins—The Misses Aimee L. Blanchette, Mary L. Barrie, Elizabeth M. Dodds, Frances Ferguson, May Fitzpatrick, Lauretta Mulligan, Lydia E. Peffers, Minnie H. Bavier, Mary Clark, Letitia Dodds, Elsa Kunkel, Bertha Schlag and Sarah A. Spender; Louis L. Smith, Raymond T. Alcott, Eldridge M. Beecher, Leonard H. Welton, Earl H. Segur, Leo Bonacker, Francis G. O'Hearn, Otto Reichenbach, A. H. Andrews, Charles Book, R. A. Diorio, Walter C. Krantz, Joseph Monnerat, Alfred T. Sincaster, E. J. Senior and Waldo T. Pratt.

Banjos—The Misses Frances Ferguson, Nellie M. Felch and Alice M. Packard; Daniel M. Blansfield, Fred B. Hodson, Franklin B. Sedgwick, Joseph H. McGinniss, Louis M. Hill, Ernest Zeidler and Willard A. Roberts.

Guitars—The Misses Katherine Dodds and Louise Jagel; Alfred Kirschbaum, Sigmund O. Klobedanz, Herman Kunkel, Eden M. Whiteman and Louis L. Cronan.

Banjo-mandolin—R. Harrison Ryder; mandolas, Eugene Egan and Harry Risdon; mandocello, Miss A. S. Byrne; cello, Adolph Race; accompanist, Miss Mayme Fleming.

Harmony Banjo Club.

Banjeaurines—J. J. Derwin, leader; F. B. Sedgwick.

First banjos—Miss Alice M. Packard, Louis M. Hill, Daniel M. Blansfield, Willard A. Roberts.

Second banjos—Joseph H. McGinniss, Ernest Zeidler.

Mandolins—Miss Minnie H. Bavier, Miss Lauretta Mulligan.

Banjo-mandolin—Eugene Egan.

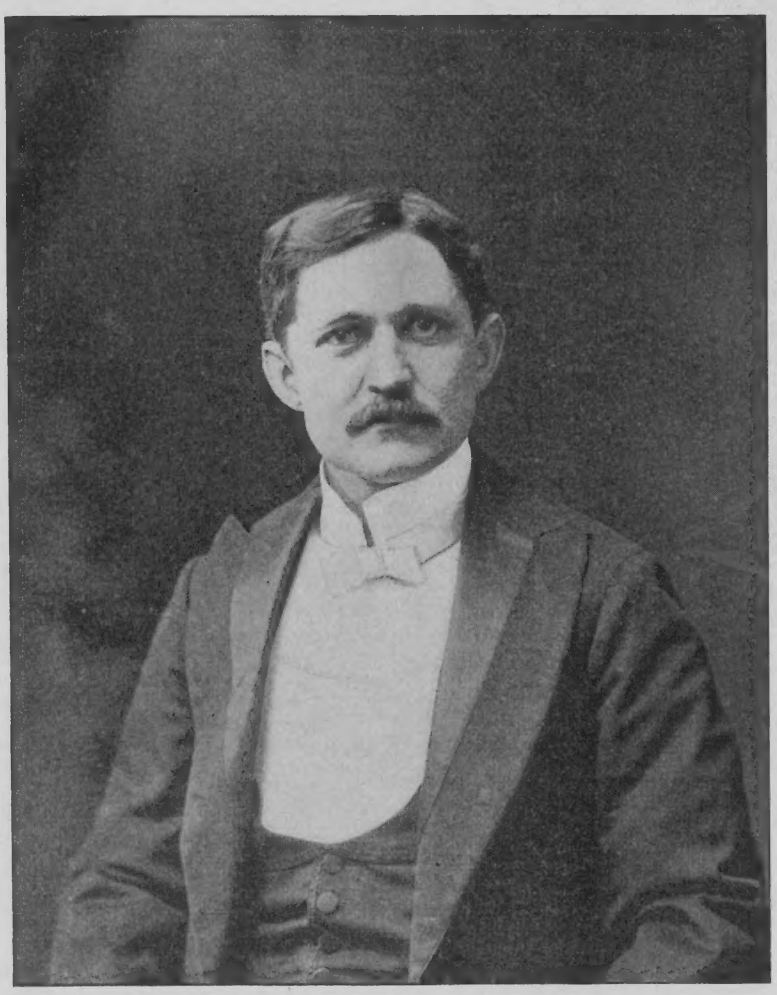
Guitars—The Misses A. S. Byrne, Katherine Dodds, Louise Jagel; Eden M. Whiteman, Hermann Kunkel.

Young Troubadours.

J. J. Derwin, instructor; Eldridge M. Beecher, leader.

Mandolins—The Misses Frances Ferguson, Elsa Kunkel; Earl H. Segur, Leonard H. Welton, Raymond F. Alcott.

Banjo-mandolin—R. Harrison Ryder; mandola, Leo Bonacker; banjo, Fred B. Hodson; accompanist, William Rose.



MR. GEORGE STANNARD, Trenton, N. J

## HELEN DECKER—EDWARDS.

### GUITARIST.

**Vice-President National Qualified Teachers' League.**

We are in receipt of the following news clipping concerning the marriage of our vice president, Miss Helen R. Decker, to Mr. Ray G. Edwards, of Chicago. We extend the bride and groom our best wishes:

DECKER—EDWARDS.

A Pleasant Holiday Wedding on Tuesday Afternoon.

A very beautiful wedding occurred Tuesday afternoon at the home of Mrs. Margaret E. Decker, being the marriage of her daughter, Miss Helen R. Decker, to Mr. Ray G. Edwards, of Chicago. At 2:30 o'clock, as Miss Helen Holman rendered the wedding march, the contracting parties took their position in the north parlor, when Rev. William H. Simmons, in a very pleasant and impressive manner, pronounced the marriage ceremony. After receiving congratulations the bridal couple, with their guests, were served with a wedding lunch.

The decorations were of American Beauty roses and smilax. The bride was the recipient of many beautiful presents.

The bride is the accomplished daughter of Mr. and Mrs. Giles C. Decker and one of the most popular young ladies of our city. After a short wedding tour she will return to Chicago, her future home, where she will fill the position of head teacher in the mandolin and guitar department of the Chicago Conservatory of Music. Mr. Ray G. Edwards is a musician and violin critic of prominence, and also editor and publisher of "The Violinist," a journal devoted almost exclusively to the violin. They have the best wishes of hosts of friends in this city and Owosso, the bride's former home.

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MR. J. DRURY REAVIS, of St. Johns, Mich., teaches the mandolin, banjo and guitar, and comes from a very musical family. His mother is a thorough and cultured musician; from her, at a very early age, he got his first instruction. In later years he studied vocal and piano. Being a lover of the guitar, he studied this instrument and others with the popular and thorough teacher, I. N. Linn, of Lansing, Mich.

He has been teaching for several years and has been very successful. His pupils hold him in high esteem. At present he is studying the cornet, which he soon expects to master, as well as he has his other instruments. Mr. Reavis has an excellent mandolin club. They play such music as "Poet and Peasant," Overture "El Caballero," and many more equally as difficult. His little "Accrostics," which appeared in the last issue, was indeed novel and original.

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MEDLEY & GIFFORD Musical team, of Duluth, Minn., is composed of Mr. Joseph R. Medley and Henry A. Gifford. They are brilliant performers on the mandolin, banjo and harp guitars. Their repertoire is composed of the best works, and is practically unlimited. They have appeared throughout the west, and have always been received with much enthusiasm. Their press notices have been many and very complimentary.

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APPLICATION NOTICE.

Application is hereby made to become a member of The National Qualified Teachers' League by Wm. C. Sherman, of Midland, Ont., as teacher of the mandolin, banjo and guitar. Has taught seven years. Approved by Mr. and Mrs. F. O. Gutman.

MEDLEY & GIFFORD, Duluth. Minn.

DAVID BLAIN SHAW, mandolinist, was born at Philippi, W. Va., Feb. 9th, 1883. His father, the Hon. D. W. Shaw, at this time prominent in affairs of State, was elected some ten years later to the superintendency of the State Reformatory, at Pruntytown, W. Va.

It was here the boy first found expression for his wonderful love of music, and during the latter years of his stay at Pruntytown, practiced assiduously both on mandolin and cornet. He, with two friends of musical aspirations, formed the "Echo" trio, and made several concert tours, which were most successful. In the fall of '99 Mr. Shaw entered College at Buckhannon, W. Va., where he at once was accorded a prominent place in musical circles, and continued his own studies. The following year he took charge of the Orchestral Department of Morris Harvey College, Barboursville, W. Va., which position he now holds. Two years of marked success were spent in this work, but in the summer of '02 he resigned this position, and accepted that of assistant cashier of the Citizens National Bank, at his native place, Philippi. The love of music, however, was, in his case, "supreme over all," and he again resumed his position at Morris Harvey College in the fall of '03. Successful not only as a performer, Mr. Shaw is a teacher of the very first class; he has composed not a little, and at no time is he more applauded than when rendering his own music.

Perhaps no musician in his State is granted more enthusiastic receptions wherever he appears than he.

A finished musician, a cultured gentleman, and a man prominent in business circles, certain and marked success may safely be predicted for him in his chosen work.

In mentioning a concert given by Mr. Shaw recently in Kentucky, the Ashland (Ky.) Daily Independent has the following concerning his performance:

"Mr. Shaw's mandolin playing disproved the erroneous idea some people entertained that a mandolin is not a difficult instrument. His playing indicated a thorough mastery of the instrument, attained only after long practice."

In his hands the mandolin becomes a living, breathing thing, possessing a soul, which expresses in music all those emotions for which there are no words.

## WORDS OF ENCOURAGEMENT.

Chas. Wollgast, teacher, Galena, Kans.—"I am a reader of some duration of your interesting magazine, and am well pleased with it."

Roscoe Ihrig, club director, Danville, Ill.—"We play your 'Mandolin Club March,' and like it very much."

H. Wilson Levengood, mandolin soloist and director, Philadelphia, Pa.—"I have many of your orchestral arrangements in our repertoire, and they are all good."

D. Blain Shaw, teacher, Barboursville, W. Va.—"The last number of the Journal was gladly received and more gladly read. I enclose my subscription for one year."

M. J. Flanagan, teacher, Marlboro, Mass.—"Enclosed find two subscriptions to the F. O. G. Shall endeavor to secure more for you later, as your music is greatly desired."

Wm. R. Seaver, performer, Lawrence, Kans.—"Find enclosed 60c. for one year's subscription to your Journal. We are using the 'Jamestown Post March' in our club, and consider it a very good one."

Archie B. Ketchin, teacher, Tariffville, Conn.—"I received the violin case and guitar O. K. I think the guitar is a good one. It certainly is worth the money."

Dr. H. E. Chesebrough, club director, Greenwich, N. Y.—"Enclosed find 60c. for one year's subscription to F. O. G. Journal. I like it first rate. The illustrations are one of your best features."

B. D. Conklin, teacher, Decatur, Ill.—"Received the mandola all right, and after trying it with the club the boys are all very well satisfied with it."

C. A. West, teacher, Salem, Ohio.—"Received your music and Journal and think more of receiving that Journal than a baby does of its nursing bottle."

B. G. Williams, performer, Danville, Ill.—"I have received the F. O. G. mandola in fine condition. I am more than pleased with it. It is perfect in every way."

## Personal Observations of Class Teaching.

It makes the pupil careful.
It makes the pupil self-dependent.
It makes the pupil listen.
It makes the pupil thoughtful.
It makes the pupil interested.
It makes the pupil practice.
It makes the pupil count.
It makes the pupil read faster.
It makes the pupil play music only one way, and that is the right way.
It makes the pupil play in unison when playing with others.
It makes the pupil observing.
Lessons are twice as long as individual periods.
The pupil has the help and co-operation of the other members of the class.
They can see by comparison the weak points and profit by them.
The work is conducted on the same plan as any school work, based on the average student's progress.
The training received must be thorough and systematic.
It reaches the masses; those who cannot afford private lessons, and those who prefer the social side to study with their friends.
After all, the social feature wins more students than anything else.
The expense is about one-fifth of private instruction.
With any little additional expense, missed lessons may be made up by appointment with the teacher.
A record book is kept, showing the standing of each student.
A quizz class may be held once every three months to review the work gone through.
Special classes may be arranged for backward or dilatory pupils.
There are a hundred who won't learn, to one that can't learn.
Every one can succeed who will follow the teacher's instructions, and practice faithfully one hour a day.
A two years' course is required, whether the pupil is studying privately or in class.
A pupil will be in better shape and have more knowledge and experience at the expiration of two years in a well graded, congenial class than if he were studying privately. He has won self-control, is more enthusiastic, the ear is better cultivated, he has his friends to play with, he can tune his instrument not only quicker, but with other instruments.
He has no fear of playing before others.
There is no reason to use wrong fingers when it is carefully marked in the music.
Twice the amount of time has been spent with the teacher, and each student has received his share of personal attention.
To the worker comes success, both in teacher and pupils, and successful students are the best evidence of a successful teacher.
More care today, less trouble tomorrow.
What others have done, others can do.
It is not what you do, but how you do it.
The winner works and the worker wins.
A more delightful and profitable evening can not be spent than in company with your friends studying music.
To be a player, do as players do—work.
In due time a class may be converted into a club, proper officers elected, by-laws and rules made, and entertainments given to reimburse members, if so desired.
Free scholarship or special inducements may be given to a class organizer.
It gives the teacher a wider experience. From every pupil he will learn something to be of interest to the next one.
The good teacher will give good service whether in class or individual teaching, the same quality of instruction will predominate under all circumstances. No true teacher will organize classes solely for the purpose of unloading trashy or worthless instruments.
There always has been and always will be fakirs to cheapen, abuse and imitate everything that is good.
The plan is popular and practical, and will continue to be so as long as the teacher conducts the work with honor and dignity to all concerned.
The teacher will do nothing today that he will be ashamed of tomorrow.
Every teacher has a mission, and that mission is to make better players of those who play, and make players of those who don't play.
No institution looks to the individual to pay their bills, expenses must be made by the masses.
No practical educator or college bred person will say the plan is not possible.
A conscientious teacher works early and late for the success and welfare of his pupils.
Every school, church, society and Y. M. C. A. should have a musical organization composed of these instruments.

*George Stannard,*
*Trenton, N. J.*

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Francis R. West, teacher, Lainbridge, N. Y.—"The last number of the Journal is a winner. Am glad to see your determination to make it a continuous winner."

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Cecil Pasmore, performer, New York City.—"I am in receipt of music ordered. I think them very good."

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Thomas Earnest, club director, Gas City, Ind.—"I received the Journal and arrangement of music, and am very much pleased with it."

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H. W. Sorcho, performer, Erie, Pa.—"Journal and three step received. Have tried it and it is O. K. Will use the 'Splendor Bright' tonight for dance."

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A. D. Lincoln, performer, Norwich, Conn.—"Enclosed find 60c. for renewal of my subscription for another year. Hope to receive the next issue soon, as I am greatly pleased with the music."

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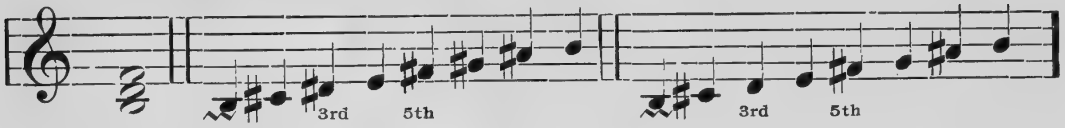
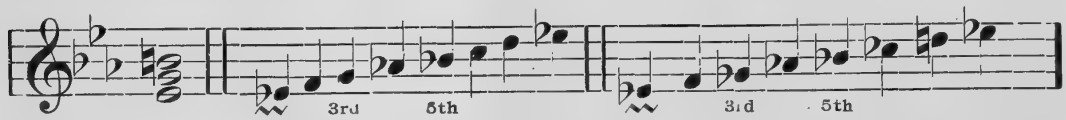
C. F. Spangenberg, teacher, Colorado Springs, Colo.—"Have just received your Journal, and must compliment you upon its improvement."

## CONTINUED FROM LAST ISSUE.

Key of C Major.
Dim. triad on 7th degree. Scale of B Major. Scale of B Minor.




Key of C Minor.
Aug. triad on Mediant. Scale of E♭ Major. Scale of E♭ Minor.




This sign is used in harmony to indicate the root of a scale or chord, ~~. Compare the above 3rds and 5ths with those of the augmented and diminished triads and it will be seen that they do not correspond.

Therefore there are in a major key six concords or common chords (counting chord of the mediant), of which those on the tonic, sub-dominant and dominant are major, and those on the supertonic, mediant and sub-mediant are minor.

In the minor key there are four concords or common chords, of which those on the tonic and subdominant are minor, and those of the dominant and sub mediant are major.

**TRIADS,** in four parts, which, as before stated, is done by doubling one of the notes of the triad and which is then termed a common chord. The best note to double is the root, then the fifth or the minor third; the doubled major third has not a good effect and in major common chords should be avoided.

**COMMON CHORDS** or triads can be written in three positions, that is, as the chord consists of three different notes, any one of these notes may appear in the upper part.

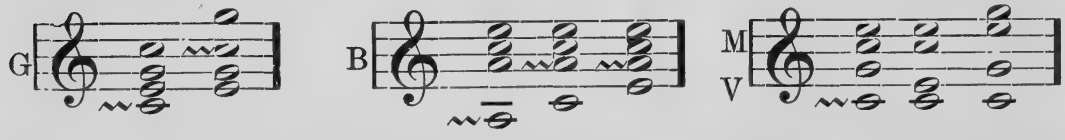
Guitar Banjo Mandolin and Violin

Example with root, 5th, 3rd doubled;

C Major
Root doubled 5th doubled

A Minor
Root doubled 3rd doubled 5th doubled

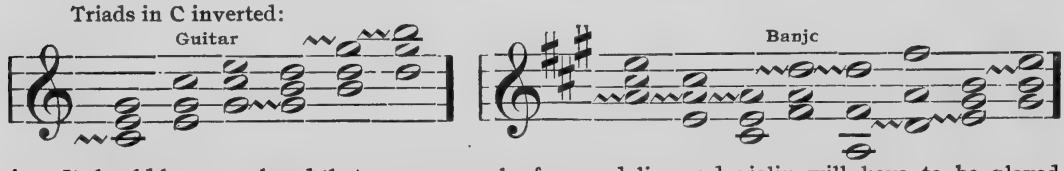
C Major
Root doubled 3rd d'bl'd 5th doubled



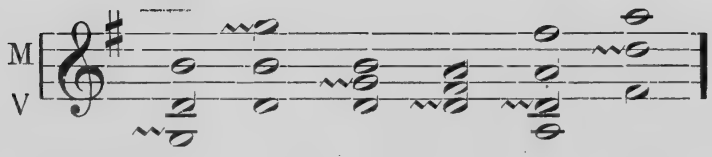

These last three examples do not have the root of the chord in the bass in all the triads. When the root of a chord is not in the bass or lowest part the chord is said to be inverted, therefore the chords may have any note in the bass or lowest part. The root is marked by the sign ~~.

Triads in C inverted:

Guitar Banjo

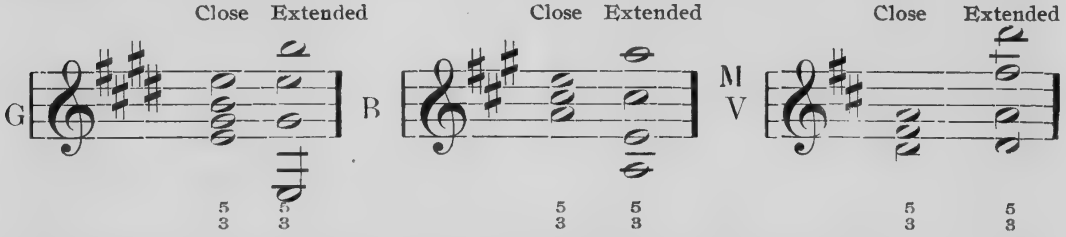


* It should be remembered that many examples for mandolin and violin will have to be played arpeggio or on two instruments.




**FIGURING OF CHORDS.**—A triad in root position is figured $\frac{5}{3}$ because these are the intervals above the root at which the next notes are taken to form the triad or chord. The third and fifth may be "dispersed," that is not appear in the chord in the same order as in which they are built, but as long as the root of the triad is in the bass, the triad is figured $\frac{5}{3}$. See examples below:

**CLOSE AND EXTENDED** positions and inversions of chords. In close positions the notes forming the chord lie close together; in extended position is when they are widely separated. The same applies to inversions of chords.



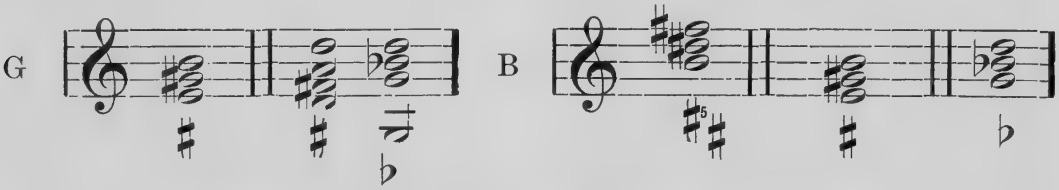

In writing chords care should be taken to have the parts equi-distant or as nearly so as possible If there is to be a large distance between parts it had better be between the two lowest parts.

Compound intervals, with the exception of the 9th, are figured as simple. Thus a 10th is figured as a 3rd, a 12th as a 5th, etc., so that when the notes of a triad are placed an octave or more higher or lower the chord is figured the same as in close position and does not lose its identity thereby. See examples above.

Write out the common chords of A, E, B, B♭, F, E♭ and their relative minors, in three positions, doubling the root, the 5th and the minor 3rd; use either close or extended position. Use proper signatures.

In figured bass, all unfigured bass notes are understood to have triads or concords above them and these will be major or minor according to the note on which they are built.

A ♯, ♭ or ♮, placed by itself below a bass note, inflects the third of the chord accordingly, and when placed before a figure as ♯5, would mean that the 5th was to be raised one semitone. A line drawn diagonally across a figure from left to right means that it is raised one semitone.




HARMONY STUDIES by P. W. Newton, Toronto, Ont.

## NEWS MATTER.

Don Harold Rosenthal, the mandolin soloist, is appearing at many concerts. We have received many programmes of late featuring this artist.

H. Wilson Levengood, the mandolin soloist of Philadelphia, Pa., has issued a very neat booklet with his likeness, and giving many valuable testimonials of his ability as an excellent performer.

We are in receipt of a pretty and original gavotte by C. W. F. Jansen, which we will give in the near future to subscribers as a music supplement for guitar trio.

C. A. West, of Salem, Ohio, writes us that he got tired of single life. Mrs. West is an able and all around musician, and certainly will be of great assistance to Mr. West. We wish them good luck.

A. B. Ketchin, of Tariffville, Conn., is prepared to furnish any music published for mandolin, banjo or guitar. He expects to follow the general supply business. He has added to his stock the entire F. O. G. Catalogue.

We are in receipt of a photo of The Lamoni Mandolin Club, of Lamoni, Iowa. There are nine members, consisting of five mandolins, three guitars and one cello. Ray K. Nicholson is their leader. The boys look like a lot of good musicians.

Mr. C. W. F. Jansen, Chicago's guitar soloist, appeared at the grand concert given by the Humboldt Park Swedish Baptist Church, Saturday evening, Dec. 12th. His playing, as usual, rendering difficult solos, was a revelation to the audience.

We are in receipt of two pretty compositions for guitar, from the pen of P. W. Newton, namely: "Old Kentucky Home," varied, medium difficult, and "Twilight Reveries," easy. Both of these numbers will be given as a music supplement in some of our coming issues of the Journal.

The Adelstein Plectrum Quartette participated in the Corona Club's Evening Reception, Jan. 29th. The members of the quartette are Miss Florence Magnin, Mrs. H. H. Sherwood, Miss Elvira W. Hobbs and Mr. Samuel Adelstein.

A very interesting programme was given at the Morris Harvey College at Barboursville, W. Va., Friday evening, Dec. 11th. Miss Frances Louise Ellison presented her pupil, Miss Edna J. Taylor, of Montreal, Canada. Mr. D. Blain Shaw gave several numbers on the mandolin. The concert was highly appreciated, and the work of Miss Taylor was splendid.

At a grand concert given by The Swedish Temperance Society of Cleveland at Flynn & Froelk's Hall, Dec. 26th, the mandolin trio composed of Ed. Humphrey, F. C. Menges and A. H. White featured the following selections: "Our League March," Allen; Serenade, "Love's Dream," Spatz; "El Caballero," Pomeroy; and "Silent Love" Waltzes, Allen. The trio plays well.

The New York Press of Sunday, Dec. 13th, gave Valentine Abt a very flattering and large notice, with it featuring his portrait. The heading read "A Master Mandolinist," and says further on "he is pronounced by high authority the greatest living mandolinist." We hardly think this makes Abt feel any bigger; it's a common occurrence for him.

The Twenty-first Mandolin and Guitar Recital was given by the pupils of Walter C. Tuttle at the Y. M. C. A. Wednesday evening, Dec. 16th. They were assisted by Miss Mabel C. Mills, reader, and Mr. Harry Yeazelle Mercer, soloist. The programme, which was well received, was as follows:

*Club—"New Vienna March"*.....*Gutman*
*Tuttle Mandolin Orchestra.*
*Solo for Mandolin—"Moonlight"*.....*Gutman*
*Zeo Leach.*
*Solo for Mandolin—Valse, "Sylvia"*.....*Gutman*
*Ralph Webster.*
*Solo for Mandolin—"The Fairy Redowa"*.....*Gutman*
*Robert Ostroff.*
*Mandolin and Guitar Duet—"Gilda Gavotte"*....*Henlein*
*Edith and Minnie Roberts.*
*Solo for Mandolin—"Gaiety Polka"*.....*Gutman*
*Elmer Quandt.*
*Mandolin Solo*
(a) *Dance, "Magnolia"*.....*Newell*
(b) *Valse, "Among the Roses"*....*Stahl*
*Miss Louise Coffin.*
*Club—"A Sweet Face Haunts Me"*.....*Spiegle*
*Ladies' Ideal Club.*
*Tenor Solo—"Nirvana"*.....*Adams*
*Mr. Harry Yeazelle Mercer.*
*Club—"The Grays Waltz"*.....*Gutman*
*Tuttle Mandolin Orchestra.*
*Mandolin Solo*
(a) *"Kathleen Polka"*.....*Dillabar*
(b) *"Suwanee River, Varied*....*Gutman*
*Miss Ethel Miller.*
*Reading—"Aunty Doleful's Visit"*.....*Dallas*
*Miss Mabel C. Mills.*
*Solo for Mandolin—"La Gazza Ladra"*.....*Rossini*
*Miss Martha Anderson.*
*Club—"Anabrykes March"*.....*Fockler*
*Tuttle Mandolin Orchestra.*

An Invitational Music Recital was given by L. C. Shollenberger, assisted by Rosemary Meagher, vocalist; Luther Griffiths, pianist, and the Orion Mandolin Orchestra, at Orton Hall, Butte, Mont., Friday, Feb. 5th. Following are the numbers featured:

*Orion Mandolin Orchestra.*
*a. March—"Merry Maiden"*.....*Stahl*
*b. Waltz—"Adieu, My Love"*.....*Gutman*
*c. March—"The League"*.....*Allen*
*Mandolin Solos—L. C. Shollenberger.*
*a. "Impromptu"*.....*Abt*
*b. Selection—"Chimes of Normandy"*....*Planquette*
*c. "Alice, Where Art Thou"*.....*Ascher*
*Vocal Solo—Rosemary Meagher.*
*"Mattinata"*.....*Tosti*
*Orion Mandolin Orchestra.*
*a. Overture—"Frolics of the Imps"*.....*Carlton*
*b. "Flower Song"*.....*Lange*
*Mandolin Solos—L. C. Shollenberger.*
*a. "Wiegenlied"*.....*Hauser*
*b. "The Palms"*.....*Faure*
*c. Selection—"Bohemian Girl"*.....*Balfe*
*Piano Solo.*
*a. "Recollections of Home"*.....*Mills*
*b. "Grand Octave"*.....*Kullah*
*Orion Mandolin Orchestra.*
*a. "Serenade"*.....*Spatz*
*b. March—"The Hunters"*.....*Hellner*

The following Mandolin and Vocal Recital was given Tuesday evening, Dec. 15th, by Miss Alma Nash, teacher of mandolin, of Maryville, Mo., assisted by Miss Gertrude O'Reilly, teacher of singing, and assisted by their pupils:

*Hobo March*.....*Gutman*
*Elite Mandolin Club.*
*Mandolin Solo—"American Valor"*.....*Seigel*
*Charles Andrews.*
*Duet—Mandolin and Guitar*.....*Selected*
*Miss Wilma Beam and James Felix.*
*Vocal Solo—"The Butterfly"*.....*Gilli*
*Miss Kate Schenck.*
*Mandolin Solo—"Up-to-Date Polka"*.....*Stoddard*
*Orliff Clark.*
*Vocal Duet—"Cheerfulness"*.....*Gumbert*
*Misses Gertrude O'Reilly and May Corwin.*
*Guitar Solo—"Il Travotore"*.....*Verdi*
*Mrs. Garten.*
*Mandolin Solo—"Memories"*.....*Stoddard*
*Marie Brink.*
*"Tho' You Forget"*.....*Typton*
*Marie Woolley.*
*"Belle of Cleveland"*.....*Newton*
*Young Ladies' Club.*
*Vocal Solo—"When Love is Gone"*.....*Hawley*
*Alma Nash.*
*Mandolin Solo—"Berceuse"*.....*Stoddard*
*Orva Searcy.*
*Vocal Solo—"Parla"*.....*Arditi*
*Miss May Corwin.*
*Mandolin Solo—"Gypsies' Dance"*.....*Stoddard*
*Richard Fleming* (age 15).
*Vocal Duet—"Love and Friendship"*.....*Pensuti*
*Misses O'Reilly and Woolley.*
*Manaolin Solo—"Witches' Dance"*.....*Seigel*
*Harry Alderman* (age 14).
*"Our League March"*.....*Allen*
*Elite Mandolin Club.*

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The Lindello Mandolin Club of Davenport, Iowa, under the direction of J. G. Emendorfer, gave a concert at Griggs' Piano House, Saturday evening, Jan. 30th. The club gave the following numbers:

*"Lustspiel"—Overture*.....*Keller Bela*
*"Alagazam"—March*.....*Holtzman*
*"Love's Dream"—Serenade*.....*Spatz*
*"Nordica Valse"*.....*Tonigie*
*"Spring's Awakening"*.....*Bach*
*"Anona"*.....*Grey*
*"Bells of Seville"*.....*Lampe*
*"Fest"—Overture*.....*Ruffer*
*"Rasita Polka"*.....*Bellenghi*
*"Aristocrat March"*.....*Wilcox*
*"Adieu, My Love," Waltzes*.....*Gutman*
*"Leading Lady"—Two Step*.....*Cornwall*

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An excellent concert was given Thursday evening, Dec. 17th, by the Y. M. C. A. Mandolin Club of Colorado Springs, Colo., under the direction of C. F. Spangenberg. The following is what the Colorado Springs Gazette said of the concert:

## MANY MANDOLINS

Were heard last evening at the Y. M. C. A. Mandolin Club Concert, which was given in the auditorium of the new building. The large auditorium was well crowded. Every number by the club was well received and met with an encore. The soloists especially deserved mention. The violin solo by little eight-year-old Genevieve McRae was excellently rendered, as were also the solos by Miss Pearl Cummings and Clarence Haas. Following are the numbers featured:

*a. Ragged Rastus March*.....*Spangenberg*
*b. Uncle Sam's Patrol*.....*Arr. Jennings*
*Mandolin Club.*
*Mandolin Solo—Estudiantina Mazurka*.....*Bellenghi*
*Mr. Clarence Haas.*
*Selection—Spanish Medley*.....*Arr. Spangenberg*
*Guitar Club.*
*Ensueno Seductor Waltz*.....*Arr. Gutman*
*Mandolin Club.*
*Violin Solo—Selection—Bohemian Girl*.....*Balfe*
*Miss Genevieve McRae.*
*Intermezzo—Cavalleria Rusticana*.....*Arr. Gutman*
*Mandolin Quartet.*
*Suwanee River and Var*.....*Arr. Gutman*
*Mandolin Club.*
*Mandolin Solo—Norma and Var*.....*Bellini*
*Miss Pearl Cummings.*
*Red Demon Galop*.....*Jennings*
*Banjo Club.*
*Overture—Frolic of the Imps*.....*Arr. Gutman*
*Mandolin Club.*
*Mrs. C. F. Spangenberg, Accompanist.*

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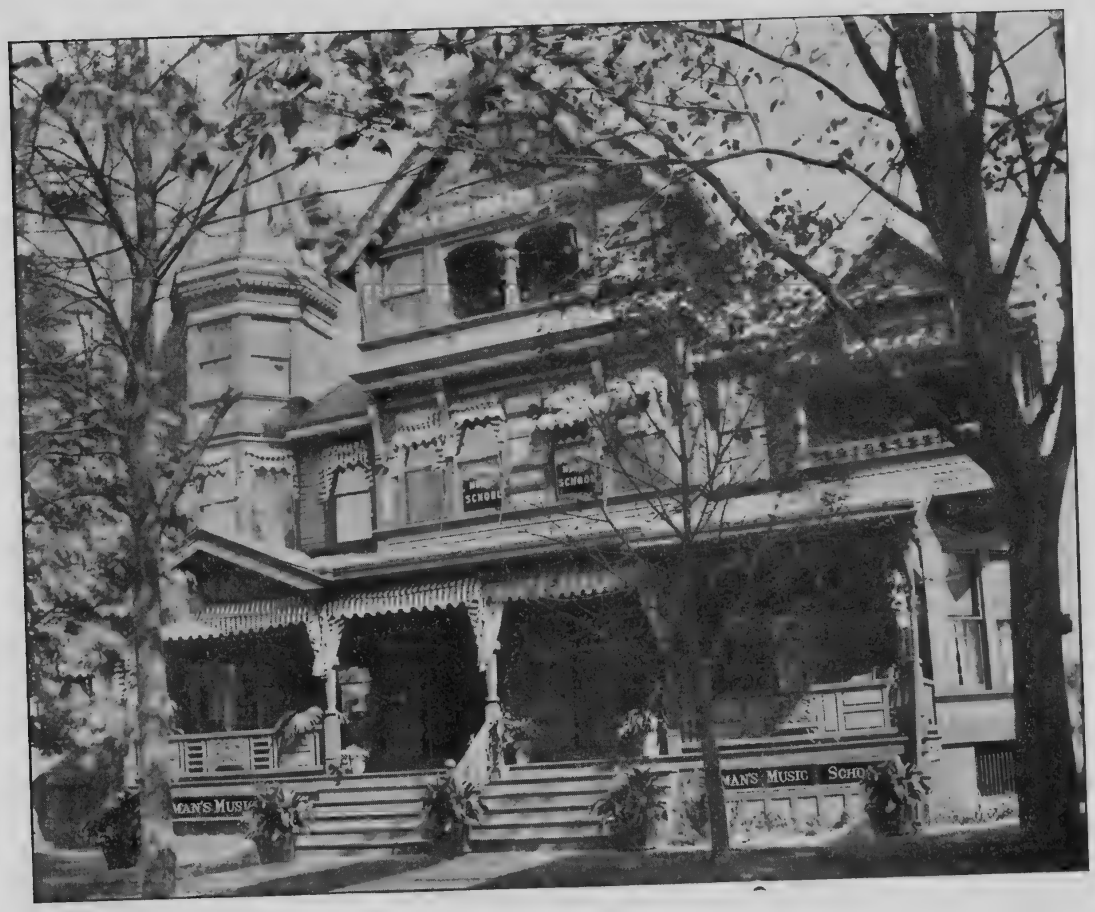
The following notice from the Toledo Courier Journal was received by us, which is very creditable for Mr. Dodge:

Toledo's progress as a city has been rapid, but in advance of her commercial growth has developed the advantages and her appreciation of the fine arts, and we are becoming an educational center to a widespread district. Among the many the American School of Music seems to have its full share of patronage. It is under the extensive management of Mr. Eusebius Dodge, by whom it was founded four years ago, and so steady has been its growth that its present quarters are inadequate and Mr. Dodge is negotiating for a more commodious and pretentious building. He is ably assisted by his wife, who as Alice McLain had a large class of piano pupils. His corps of teachers includes Edwin S. Rathbun, cornet and clarinet; Miss Hedwig Weiss, violin; Francis La Motte, sight singing, and lectures; Johanna Pfann, singing; Mrs. Dodge, pianoforte, harmony, theory and composition. Mr. Dodge is a mandolin and guitar specialist, handling the instruments with an artistic skill that to accomplish has required long and arduous study under the most competent instructors. His programmes embody the most difficult styles of mandolin playing, such as the duo, trio and quartette forms. There are possibilities in the mandolin that elevate it into the realm of the violin, though very few carry it to this state of perfection. But Mr. Dodge studied with the perseverance of a scholar, and was satisfied only with the highest possibilities, holding credentials that are not possessed by any other mandolin or guitar teacher in the city. He is a member of the National Qualified Teachers' League and the American Musical Society, and to become a member of either requires not only a certificate of good citizenship, but a rigid examination. Mr. Dodge has composed several selections for the piano, mandolin and guitar, all of a classical order, which have found ready sale.

For the further intellectual and musical advancement of the pupils several clubs have been formed, including the "Mozart" and the "Music Study Club," which study the lives of masters and their compositions, and musical history in general, thus acquiring a practical as well as a technical education, enabling them to play from an intellectual standpoint. Mr. Dodge has also organized an advanced pupils' orchestra of twenty pieces, which under his direction is doing most efficient work. He is now in communication with two teachers from New York, whom he will add to his corps, and is preparing to bring an artist of much celebrity to the city for a recital.



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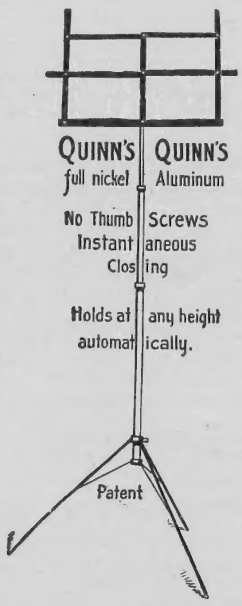


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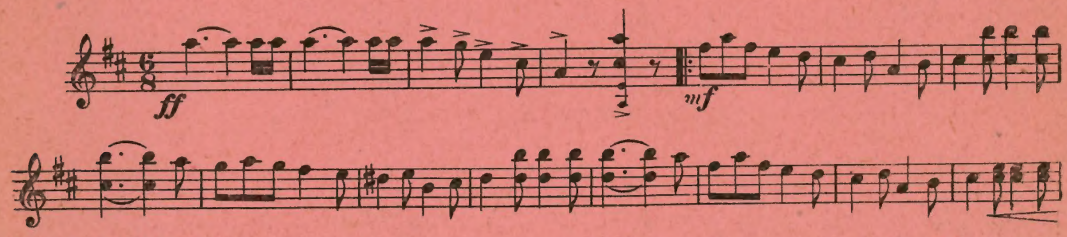


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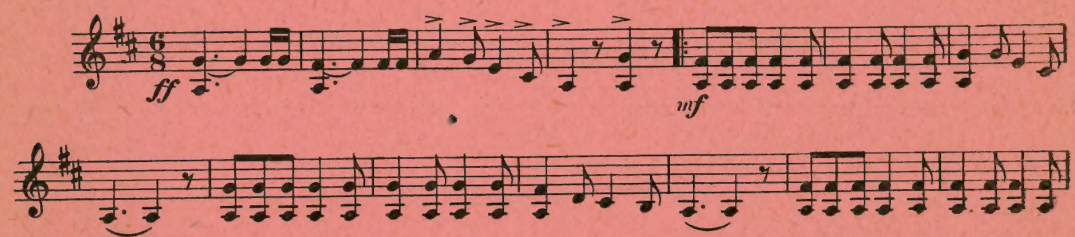


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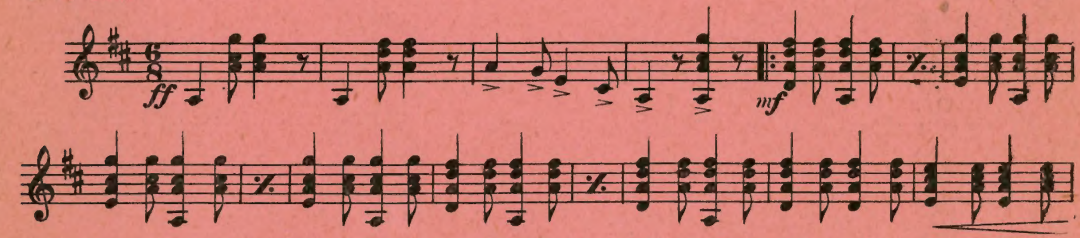


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Flute, Cello and Mandola parts to the above March at 30c per part, subject to usual discounts.

# THE F. O. G. SPECIALS.

The F. O. G. Contra Bass Guitar. Rosewood body, mahogany neck, oval ebony fingerboard celluloid bound, pearl inlaid, body celluloid bound front and back, edge and soundholes inlaid with colored woods, inlaid stripe in center of back, ebony bridges. nickel patent head, swell back, powerful in tone, auditorium size, 12 strings, a very handsome instrument.

Price **$80**

The F. O. G. Mandocello. Rosewood body, mahogany neck, oval ebony fingerboard, pearl position dots, celluloid bound soundhole and edges, inlaid stripe in center of back, finely finished, very powerful, guitar shape. Price $24.

The F. O. G. Mandocella. Mahogany body (guitar shape), otherwise the same as the rosewood instrument. Price $18.

The F. O. G. Mandola. Rosewood body same as Mandocello (guitar shape). Price $22.

The F. O. G. Mandola. Mahogany body (guitar shape), otherwise the same as the rosewood instrument. Price $16.

The F. O. G. Mandola, style 1, (round back). Mahogany and birdseye maple, 13 ribs, mahogany neck, rosewood fingerboard, pearl position dots, inlaid soundhole and edges, inlaid guardplate, American machine head, finely finished. Price $16.

F O. G. Mandola, style 2. Rosewood, 17 ribs, white strips between, mahogany neck, rosewood fingerboard, pearl positions, inlaid soundhole and edges, inlaid guardplate, American machine, nickel tail-piece, finely finished, French polish. Price $24.

F. O. G. Mandola, style 3. Same as cut, with Venitian covered machine, and pearl inlaid sound-hole; otherwise as No. 2. Price $28.

☞Write for Discounts from these Prices.